

In Recital

Po-Yuan Ku, saxophone

Candidate for the Doctor of Music degree
(Performance)

Assisted by

Megdalena Adamek, piano

with guests

Gillian Scarlett, mezzo-soprano

Leigh-Anne Rattray, flute

Kathleen Ludwig, cello

**Alfredo Mendoza and Allison Balcetis,
saxophone**

**Wednesday, March 19, 2008
at 8:00 pm**



**Arts Building
University of Alberta**

Program



**DEPARTMENT OF
MUSIC**

Program

Konzertstück für Zwei Altsaxophone(1933) Paul Hindemith
(1895-1964)
I. Lebhaft
II. Mässig langsam
III. Lebhaft

Alfredo Mendoza, alto saxophone

Le Chant du Veilleur. Estampe Hollandaise (1933) Joaquin Nin
For mezzo-soprano, alto saxophone and piano (1979-1949)
Gillian Scarlett, mezzo-soprano

Épitaphe de Jean Harlow, op. 164. Charles Koechlin
Romance for flute, alto saxophone, and piano (1937) (1867-1950)
Leigh-Anne Rattray, flute

Intermission

ADRIA (1985) Christian Lauba
(b.1952)
Allison Balcetis, alto saxophone

ARS (1992-94) Christian Lauba
Alfredo Mendoza, soprano saxophone

Sonata for Alto Saxophone and Cello (1994) Edison Denisov
Allegro risoluto (b.1929)
Tranquillo
Moderato
Kathleen Ludwig, cello

This recital is presented in partial fulfilment of the requirements for the Doctor of Music degree for Mr Ku.

Program Notes

by Po-Yuan Ku

Konzertstück für Zwei Altsaxophone (1933)

Paul Hindemith was a German composer, violist, violinist, music theorist, conductor and teacher. In 1922, some of his pieces were heard in the International Society for Contemporary Music Festival in Salzburg, which brought him to the attention of international audience. He had sworn an oath to Hitler, had accepted commission from and conducted concerts for official Nazi but he was never a favorite of German government, due to his modern and experimental tendency. On December 6, 1934, Germany Minister of Propaganda, Joseph Goebbels publicly denounced Hindemith as an "tonal noisemaker" in a speech in the Berlin Sports Palace. He finally emigrated to Switzerland in 1938 and then United States in 1940.

Konzertstück was dedicated to the German saxophone virtuoso, Sigurd Rascher. According to his own note, he received this piece in June 1933. However, he never had a chance to perform it because he could not find another good saxophonist to work together with and later Hitler branded the saxophone "Jewish instrument". This piece was premiered on July 29, 1960 at the Eastman School of Music. Rascher programmed this piece into his concert in 1964 and invited Hindemith. He accepted it but already by Christmas 1963, words had reached Rascher that Hindemith had died and never heard the *Konzertstück*.

Le Chant du Veilleur. Estampe Hollandaise for mezzo-soprano, alto saxophone, and piano (1933)

Joaquin Nin was a Cuban pianist and composer. He grew up in Spain but studied and lived in Paris and then Berlin before returning to Havana in 1910. He was known as a composer and arranger of popular Spanish folk music and Spanish Baroque, with strong influence of French impressionism.

Le Chant du Veilleur, composed in 1933, was originally a trio for mezzo-soprano, violin and piano. It was suggested by the French saxophone virtuoso, Jean-Marie Londeix, to arrange the piece into this version for mezzo-soprano, alto saxophone and piano.

(Lyrics translated by Kyle Horch)

The Song of the Watchman

The watchman sets the brazen clock in motion, announcing the break of a new day. He calls out from the towers: "It is time, alas! To separate, to no longer be joined. Already, the woods yonder are awakening with a long shiver". Listen to my calls, young men. The approaching sun is painting the sky with pink and the moon turning to blue in the dying night. What is the watchman song now proclaiming, mortals? "Love one another still, while the night watches over your loves," Ah!

Épitaphe de Jean Harlow, Op. 164. Romance for flute, alto saxophone, and piano (1937)

Charles Koechlin was a French composer, teacher and writer. He studied composition in Paris Conservatory with Massenet and Gabriel Fauré and was a classmate with Florent Schmitt and Maurice Ravel. Fauré had a major influence on Koechlin. In fact Koechlin wrote the first Fauré's biography (1927), a work which is still of referential value. In 1898, Koechlin orchestrated the popular suite of Fauré's *Pelléas et Mélisande* and in 1900 assisted Fauré in the production of the huge open-air drama *Prométhée*.

Koechlin's music often uses certain images as a starting point. *Épitaphe de Jean Harlow* is one of a series of works which were inspired by what Koechlin called the "insolent beauty" of the female stars, Great Garbo, Lilian Harvey, Ginger Rogers, Marlene. Jean Harlow was the dazzling platinum blonde comedienne who had died suddenly that year at the age of 26.

ADRIA (1985)

Christian Lauba was born in Sfax (Tunisia) in 1952. After pursuing studies in languages (French, English, Spanish, Portuguese and Italian) at the University of Bordeaux, France, he pursued the study of music. He was awarded the Medal of Honor from the city of Bordeaux in 1984, the Prix SACEM (the Prize of the Society of Authors, Composers and Editors of Music), and the first prize in the Berlin Composition Competition in 1994. Since 1985, his popularity has grown rapidly. In 1992, the Bordeaux Conservatory saxophone studio commissioned a cycle of nine études for saxophones, extended to eleven now, which brought the avant-garde French contemporary saxophone music to an international audience and his reputation to the classical saxophone world.

Adria was commissioned and dedicated to Federico Mondelci who teaches at the Conservatory of Pesaro, Italy. This work was composed in F. Mondelci house on the Adriatic coast in September 1985. "It tries to evoke the scents, the landscapes and the colours of the warm Mediterranean nights before summer dies away." (Lauba) The compositional language here is more abstract even though it includes both contemporary music and the popular music of the Mediterranean area (Tunisia, Greece, Yugoslavia, etc.). The form (fast/slow/fast) is intentionally simple. It allows the composer to fully exploit the new possibilities of performance for the saxophone, including: a variety of attacks (including slap tongue), subtone, *pianississimo* staccato in the altissimo register as well as staccato multiphonics.

ARS (1992-94)

Ars is in the Book Three of Lauba *Neuf Études*, an etude comprised largely of intervals of fourths and fifths within a context of constantly changing tempos and meters. "As it dealt with specific intervals, I started from an imaginary period in the Middle Age to cover four centuries in the history of music in four and a half minutes." (Lauba) The word *Ars* refers to *Ars antiqua* and *Ars nova*.

In the beginning of the piece, the *Ars Antique*, the mixture of the intervals of fourths and fifths and the swiftly changing meters creates a very raw, original and exotic expression. At the end, the *Ars Nova*, the rhythmic drive gradually fades away. The intervals heard at the beginning are now found in a *pianississimo* dynamic and presented in the multiphonics. The composer noted that the chalumeau timbre is perfectly well suited for these intervals.

Sonata for Alto Saxophone and Cello (1994)

Edison Denisov was a Russian composer and usually categorized into "underground" or "nonconformist" division in the Soviet music. He studied mathematics before dedicating his life to music. His composition instructor, Dmitri Shostakovich, enthusiastically supported the decision. In 1951-56, he studied in Moscow Conservatory. He started his own score analysis, music ranging from Mahler, Debussy, Boulez and Stockhausen. In 1979, he was blacklisted as one of the "Khrennikov's Severn" at the Sixth Congress of the Union of Soviet Composers, by its leader Tikhon Khrennikov, for unapproved participation in some festivals of Soviet music in the West. The cycle for soprano and chamber ensemble *Le soleil des Incas* (1964), setting the poems by Gabriela Mistral and dedicated to Pierre Boulez, gave him an international recognition.

In 1970, he wrote *Sonata for Alto Saxophone and Piano*. 24 years later, he tried to develop the same ideas and concepts further and wrote this *Sonata for Alto Saxophone and Cello*. There are three movements in this piece. In the first movement, he develops contrasting musical elements derived from the twelve-tone techniques. In the second movement, it was an exhibition of microtones and timbres of the two instruments. In the last movement, with the jazz elements of walking bass and the highly calculated proportion between the numbers of notes and the beats, such as 7:6, 9:8, 13:12 and etc., he decorates the twelve-tone music with improvisatory flavour.

Upcoming Events

March

28 Friday, 8:00 pm
World Music Concert
Middle Eastern and North African
Music Ensemble
Michael Frishkopf, Director
with special guests
the Najva Persian
Admission: \$15/adult,
\$10/student/senior
Advance tickets are available
exclusively at TIX on the Square,
420-1757, and tickets are available at
the door

29 Saturday, 6:00 pm
University of Alberta
Madrigal Singers 21st Annual Dinner
Concert and Auction
Leonard Ratzlaff, Conductor
Top of the Inn, Delta Edmonton
South Hotel and Conference Centre
4404 Gateway Boulevard, Edmonton
Admission per person: \$100
For ticket information, email:
mads@ualberta.ca or call 492-5306

29 Saturday, 8:00 pm
World Music Concert
Indian Music Ensemble
Sharmila Mathur, Director
Music Beyond Borders!
An Evening of Celebrating Folk and
Classical Indian Music
Featuring:
Expression Through Musical Fusion
Sitar and Tabla Recital
Punjabi Folk Song
Devotional Songs
Guest Artists:
Glen Halls, piano
Vinod Bhardwaj, voice
Garry Kaller, guitar
Manav Gulati, voice
Free admission

30 Sunday, 8:00 pm
University of Alberta Academy
Strings and Academy Winds and
Percussion
Tanya Prochazka and Angela
Schroeder, Conductors
Works by Kurka, Milhaud, Kilar, and
Prokofiev
Admission: \$15/adult, \$10/stud/sen
Advance tickets are available
exclusively at TIX on the Square,
420-1757, and tickets are available at
the door

31 Monday, 12:00 pm
Noon Hour Organ Recital
Janet Chung, Allison Wonnick,
Tristan Cleveland-Thompson,
and Philip Chow
Johann Sebastian Bach *Fantasia
and Fugue in g minor, BWV 542*;
Alexander Glazounoff *Prelude and
Fugue in D*; Max Reger *Introduction
and Passacaglia*
Louis Vierne *Symphony no. 6, op.59*
Free admission

31 Monday, 8:00 pm
Master of Music Recital
Philip Chow, organ
Free admission

31 Monday, 8:00 pm
Master of Music Recital
in Choral Conducting
Adam Robertson
Holy Trinity Anglican Church,
10037-84 Avenue
Free admission



Unless otherwise indicated Convocation Hall, Arts Building Advance
tickets are available at TIX on the Square, 420-1757,
and tickets are available at the door. Please note: All concerts and events
are subject to change without notice. Please visit our Website:
www.ualberta.ca/music or call 492-0601) for verification of dates.